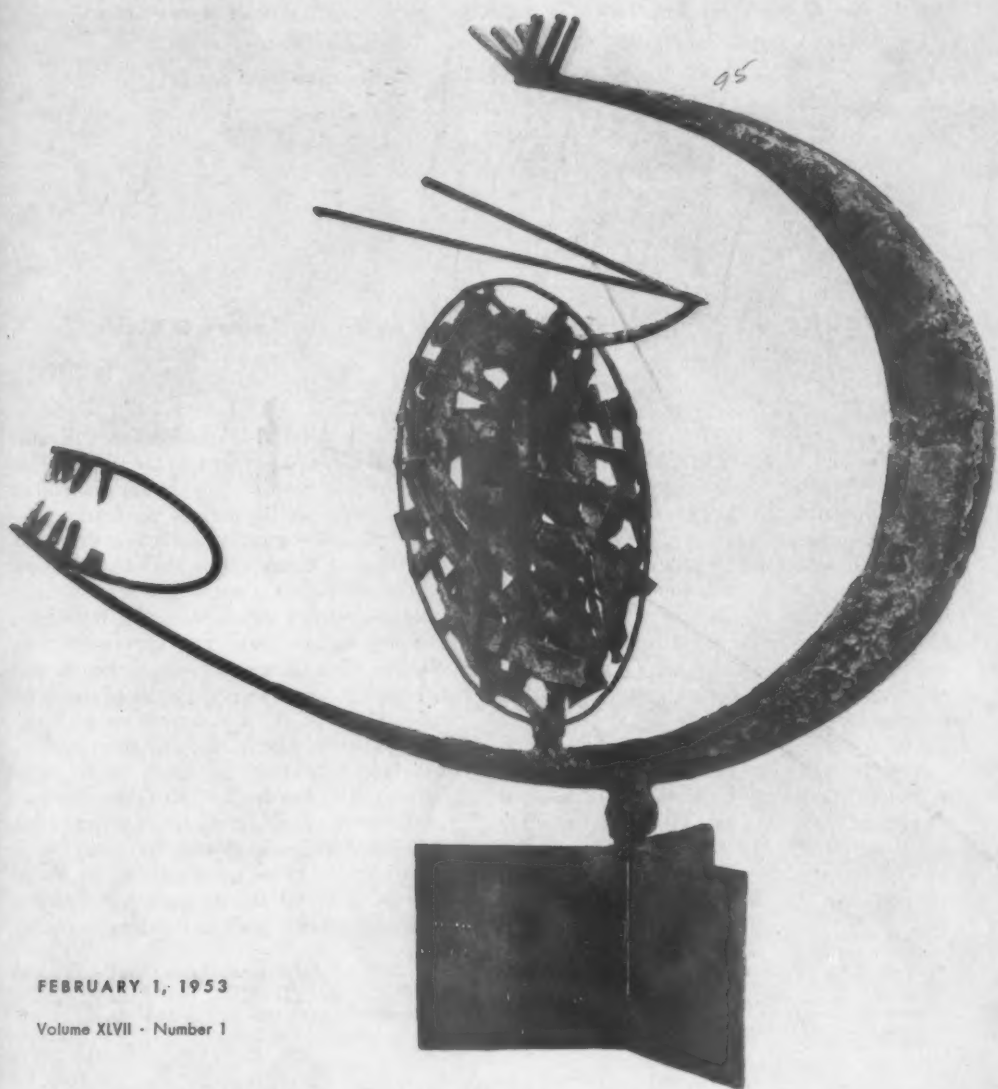


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*Andrew C. Ritchie, Director of the Department of Painting and Sculpture at The Museum of Modern Art, New York, assembled the large exhibition, Sculpture of the Twentieth Century, which is currently on view at the Art Institute. Including great modern works from Rodin until today, this is the first comprehensive international survey of contemporary sculpture to be seen in America. It will be shown only in Philadelphia, Chicago and New York. The following article by Mr. Ritchie is an excerpt from his forthcoming book Sculpture of the Twentieth Century to be published in April by the Museum of Modern Art. The sculpture reproduced can be seen in the exhibition.*

## SCULPTURE OF THE TWENTIETH CENTURY by Andrew C. Ritchie

### *Sculpture's Position Today*

The art of sculpture, which held a predominant place in all the ancient cultures and in Medieval and Renaissance Europe, fell to a position of relative unimportance after the seventeenth century. The decline began during the Renaissance. Leonardo, if subsequent history is to be believed, won his famous argument with Michelangelo as to the superiority of painting over sculpture. This is more or less true today, although there are encouraging signs that sculpture is beginning again to take on a less subsidiary role.

The public, high, middle and low in brow, is notoriously disinterested in the architectural and sculptural monuments that have risen or are rising about it. One seldom hears a public outcry over any new building, however atrocious it may be in design. Whatever criticism there is of sculptural monuments is seldom of

an aesthetic kind. The public figure is not sufficiently life-like perhaps for the public taste; the nudity of a statue is too disturbing to those who set themselves up as the protectors of public morals; deviations from, or distortions of, accepted canons of realism on occasion produce violent resentment. Official sculptors, usually called academic, have long since learned to make the necessary compromises with their artistic consciences and consequently have received most of the commissions for public monuments or architectural sculpture. The insipid and therefore undisturbing results are all about us, in parks and on public buildings of all kinds. They do not deserve and seldom receive a second look. However technically expert they may be in execution, and no one can gainsay the academician's technical ability, the temperature of his imagination is so low he usually cannot

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Cover: *Head*, 1936? wrought iron  
by Julio Gonzalez, Spanish. The  
Museum of Modern Art, New York

Right: *Study for Balzac Monu-  
ment*, about 1893. Bronze by  
Auguste Rodin. Lent by Jacques  
Seligmann & Co., New York



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give to the content of his work more than a pallid, sentimental expression. Sculpture of this kind is not our province here. It will be with us no doubt for many years to come, or just so long as official taste continues to be phlegmatic and timid.

Perhaps the speed and fluidity of the industrial age and particularly our own century are responsible for a confused and, it would almost seem, atrophied sense of form and space. The man who walks is in a position to view and to appreciate the form and color of things about him. Life in trains, automobiles and planes tends to produce a never ending series of two-dimensional images. We see only the façades of buildings, and often only a fraction of these, or a fleeting glimpse of a piece of sculpture. These unsubstantial impressions are in turn documented and re-emphasized by the moving picture and journalistic photography to a point where an appreciation of volume and space, the basic considerations of architecture and sculpture, becomes almost impossible.

To be sure, our motor driven age may be said to enjoy a new sense of space due to speed of travel. And something of the fusion of fast moving images is reflected in the work of many modern painters and sculptors. But however revolutionary our new experiences of space and time may be, we tend to sacrifice many of those visual experiences that are only possible at a leisurely, pedestrian pace. Under the strain of high speed pressures then, it becomes necessary to make a conscious effort to do more than give sculpture or architecture a superficial glance.

There are, of course, well known economic reasons for the general lack of appreciation of sculpture. Its cost in effort and materials is usually much greater than painting. Consequently there are fewer sculptors than painters. Paintings are relatively easy and cheap to transport and exhibitions are therefore frequent. Most sculpture is expensive to move and its exhibition is fairly infrequent.

Furthermore, the separation or compartmentalizing of architecture, sculpture and

painting since the Renaissance, a condition which has become even more exaggerated in our time, has had a deleterious effect on the first two. The separation of artist and patron, which has been growing during the past one hundred and fifty years, has reacted often in a perverse way to the advantage of the painter. The freedom of individual expression which has become a cardinal artistic principle in our time is obviously more possible of realization by writers and painters than by architects and sculptors. The one needs only in physical terms a typewriter and paper or paint and canvas, while the other demands either a willing client of considerable means, or, in the case of the sculptor, more or less costly or intractable materials or relatively expensive castings in bronze. The writer may spend years on a book and never find a publisher, and painters may paint for years and never sell a canvas. Nevertheless, the minimum physical requirements of their respective crafts are far and away simpler than those of sculptors and architects.

And as between architect and sculptor the latter is probably worse off. The architect, either alone or in company with others, may find a client. Until he does, planning and construction do not take place. When they do, they may, but more often do not, include a sculpture commission. The sculptor is then in the terribly exposed position of having, like the painter, to produce first, then attempt to sell, but at considerably greater expense in time and materials.

Despite sculpture's many disadvantages today, and its decline between the seventeenth and nineteenth centuries, it has always been a force in all the visual arts. In our time it has once more become a vital force.

*Right: Unique Forms of Continuity in Space, 1913, bronze by Umberto Boccioni, Italian. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest*

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### *Sculpture and Painters*

Sculpture is probably the oldest of the arts. Its technical beginnings go back to the first prehistoric man who chipped an arrow head or carved a club or spear. And from the dawn of history the sculpture and pottery (a form of applied sculpture) of all the ancient civilizations have been the chief clues to our understanding of them. The relative permanence of stone, baked clay or metal is, of course, a major factor in our dependence upon sculpture and inscriptions upon stone or clay as conveyors of historical record. By comparison, writing upon more perishable materials such as papyrus, vellum and paper is a relatively recent source of information. In the long run, however, such written records, and accompanying or derived pictorial illustration, finally undermined sculpture's supremacy and made painting of all kinds, at least in the West, the art having the widest use and popular appeal.

I think it is not too much to say, then, that the book has been the greatest enemy of sculpture and that, concomitantly, as literacy progressed, sculpture declined in value, and eventually in quality. From embodying the gods and heroes of Greece and Rome in ancient and Renaissance art, and the whole *dramatis personae* of holy writ in medieval Europe, it began to lose ground in the Renaissance, and in the seventeenth, eighteenth and nineteenth centuries it was finally relegated, for the most part, to portrait busts and insipid garden and pottery statuary. Despite this decline, it was still possible for a Bernini and a Houdon to produce great works of art. At a lower level of accomplishment Rude, Barye and Carpeaux in the nineteenth century were not undistinguished in their efforts to revitalize sculpture. But they are lonely exceptions. The stellar lights during these centuries were painters.

Now no one can say that the tables have been turned in our century. But three very significant things have happened in the last hundred years. Painters have become less and less dependent upon literature for the content of their paintings. The horizons of art have been greatly enlarged to include the whole world and the dependency upon the classical and Renaissance traditions to the exclusion of all others has been broken. And finally, many of our most important painters, searching for new sources of stylistic inspiration have turned to sculpture and in considerable numbers have actually produced sculpture themselves.

The most significant factor, I presume, in the revival of sculpture in the twentieth century (and there has been a revival beyond doubt) is the diversion of the painter's interest from problems of literary illustration or interpretation to the more fundamental problems of form, space and light. The exploration of these problems has characterized in varying degrees the great revolutionary movements of our time. With the return of painting to plastic first principles, partly under the inspiration of new discoveries in the physical and biological sciences, the ground was prepared for a reunification of the three visual arts of painting, sculpture and architecture. When painting ceased being the handmaiden of literature it led the way for all the visual arts to establish a working relationship, one which had existed previously in the Renaissance, with revolutionary discoveries in science. Thus Impressionism is unthinkable without the investigations of Helmholtz and other physicists into the properties of light. The Post-Impressionists, Symbolists and Fauves, like Gauguin and Matisse, could not have investigated or been influenced by the primitive arts of Africa and Oceania without the previous researches and collections of nineteenth-century ethnologists and anthropologists. And Cubism, likewise, was dependent upon ethnographic discoveries of primitive sculpture as well as new concepts in physics concerning the interdependence of space and time.

*Left: Caryatid, about 1914, limestone by Amedeo Modigliani, Italian. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund*



The extraordinary development of archeological and anthropological studies in the nineteenth and twentieth centuries has tremendously expanded our knowledge of all peoples both inside and outside the Western world. The artist seeking to break the stranglehold of academic canons based on a limited Renaissance conception of the arts of Greece and Rome, found ready to his hand and eye the revelation of many other traditions, primitive, prehistoric, pre-Columbian, Oriental, together with a better understanding of the relation of ancient Near Eastern and Egyptian art to archaic Greece. The violent and often eclectic absorption of non-Western art, represented largely, it must be repeated, by sculpture, is one of the tremendous factors underlying the artistic revolutions of the last fifty years.

The role of the painter as an absorber of non-Western traditions has been, and to some extent still continues to be, a dominant one. Largely dependent as he has been upon the sculpture of non-Western peoples for inspiration, it is not surprising that as he has experimented with new forms of expression he has often been tempted to work out his ideas by actual modeling or, more rarely, carving.

Among the painters who have made significant contributions to twentieth-century sculpture are Matisse, Picasso, Modigliani, Renoir, Braque and Degas (although most of the latter's sculpture was originally executed in wax in the late nineteenth century and cast in bronze after his death). With the exception of Modigliani, all of these painters have been, in the main, modelers in plaster or wax. (The unpredictable Picasso, it is true, has made some carvings and constructions in metal and wood and has combined *objets*

*Left: Shepherd Holding a Lamb, 1944, bronze by Pablo Picasso, Spanish. Lent by Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pennsylvania*

*Right: The Slave, 1900-03, bronze by Henri Matisse, French. Art Institute of Chicago, Edward E. Ayer Fund*





*trouvés* with plaster modeling, a process related to the Cubist collage.) This emphasis by painters upon modeling in a soft material rather than carving in stone or wood has several obvious explanations. Accustomed as the painter is to working in tractable pigments, the "adding on" process, as Michelangelo called it, of clay or plaster modeling comes more naturally to a painter than the laborious use of the mallet and chisel. The experimental freedom of expression which has been a characteristic of all the great modern painters must surely have been inhibited by time-consuming stone carving. The example of Rodin, the modeler, under whose influence Matisse and Picasso did their first sculptures, undoubtedly helped determine their choice of method and materials. But above all, Rodin's nervous experimental energy, which could only find immediate release in modeling, must have impressed itself most on such younger painter-sculptors. Paradoxically, given his extraordinary high-strung temperament, Modigliani studied sculpture first with Brancusi, who in partial opposition to Rodin, early turned to direct carving. The linear tradition in which Modigliani worked, a tradition in opposition to the formal analyses of his Cubist contemporaries, undoubtedly had something to do with his admiration and emulation of Brancusi's immaculately finished carvings and the inevitable linearity of their subtle contours. At the same time, his Cubist contemporaries, Lipchitz and Laurens, for example, were carvers and only later turned to modeling. Their early example undoubtedly reinforced his own predilection for the chisel.

There is one significant feature which most of the great twentieth-century painter-sculptors have in common: a considerable preoccupation with the human figure. Matisse, probably the greatest painter-sculptor of our time,

says in his *Notes of a Painter*: "What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling that I have towards life." Degas, Renoir, Picasso, Modigliani have all given a greater emphasis to the human figure than to any other motif, and much of their interest in sculpture may well derive from this predominant interest.

All other questions aside, however, the principal contribution of the painter-sculptor in the twentieth century has been to explore and expand the whole field of formal imagery under the impact of new concepts of space, time and psychology. The great movements of modern art—Expressionism, Cubism, Surrealism—have all originated with painters, and whether they practised sculpture or not, they have left their mark on all modern sculptors. That two of the greatest painters of the century, Matisse and Picasso, are sculptors also has acted simply as a tremendous reinforcement of a general influence.

Having said as much, I hasten to recall once again how much the modern painter has taken from sculpture of all periods. Matisse's and Picasso's debt to Rodin; Cézanne's to Michelangelo, Houdon and others; Gauguin's to the folk carvings of Brittany and Oceania; the Expressionists and the Cubists to African sculpture—all these and many more instances of the vitalizing effect of one art on the other go far to balance any debt that exists from one to the other. The important fact is the interaction of sculpture and painting, a healthy fusion that today, in America at least, is having important results. When modern architecture loses some of her virginal fears and reticence and joins the company of painting and sculpture, a further enrichment of all three will surely result.



*Eagle attributed to the itinerant woodcarver Wilhelm Schimmel of Carlisle, Pennsylvania. Late nineteenth century. A carving of this size was probably made as an architectural ornament.*

## AMERICAN FOLK ART

In the age which preceded our modern industrial era, versatility was an outgrowth of necessity. The carpenter felt equally at home building a house, making a tavern sign, carving an ornamental plaque or constructing a piece of furniture. The blacksmith turned from shoeing horses to the manufacture of tools, utensils and such ornamental and useful items as weathervanes. Americans were proud of their independence and ingenuity in getting a job done with their own hands. Whittling was a national pastime and was often put to practical use in the creation of bird decoys, toys and purely decorative carvings. The products of this handicraft tradition are known to us as American folk art. They were

made in direct and unpretentious response to the practical needs and unformulated esthetic feelings of the people. The professional artist, on the other hand, deliberately strove to emulate the self-conscious arts of European fashion.

Many art historians have been hard put to find any distinctly American character in our art. Perhaps this is because they have limited themselves in their consideration of art to the European concept of the "fine arts"—academic painting, sculpture and architecture. Before attempting an evaluation of American folk art it might be well for us to consider for a moment the reasons for this phenomenon and its effect on our heritage.

Since early colonial times Americans have suffered from a cultural inferiority complex. As a nation we have bowed to no one in the realms of science, industry and political thought, yet we have looked constantly to Europe for guidance in the arts. Until the early years of this century most of our artists were trained in Europe and their work was judged by critic and patron alike according to the standards of foreign academies. It does not follow that we should renounce European art or belittle the great cultural heritage which we have in common. It is however true that, although we have achieved much in the fine arts, we have too often been fearful of being ourselves with the result that our art has only partly reflected our American life. Fortunately folk art has been relatively free from this inhibition; indeed it was neither intended to be nor regarded as art at the time it was made. It is here then that we will find the truest and most unself-conscious expression of American character.

Our recognition of the value of American folk art has been brought about by the great changes in esthetic attitudes which have taken place in the twentieth century. The narrow academic concepts which dominated in the nineteenth century have gradually been displaced by a broader outlook. Perhaps the most significant aspect of this reorientation has been the recognition of the beauty and expressive force of color, line and form *per se*. Classic idealism and realism have been discarded as the primary objectives of art. This new point of view has enabled us better to understand and appreciate not only our own folk art but the art of peoples whose cultural outlook and concepts differ from our own. We find that although the American craftsman often lacked technical skill and polish, he possessed a sense of form and design, and a feeling for the nature of materials, making his products works of art in fact, if not in intent.

What are the American characteristics of American folk art? This question cannot be answered by giving a definitive list of stylistic

traits. Style varied widely in different regions of the country according to the way of life and national origin of the inhabitants. Local peculiarities were intensified by the isolation brought about by difficulties of transportation. Most of the basic patterns which our folk art followed were of European origin. Their American qualities are the result of the great freedom and inventiveness with which they were interpreted. Infinite variety was given to once static forms and conventional usage and interpretations were modified or discarded in the adaptation to native needs and tastes.

There is a naive forthrightness about the work of the early American craftsmen. While they probably aspired to realism, their very lack of sophisticated skill led them to concentrate upon the essential character of their subjects in bold simple shapes. Ornamentation was used sparingly to give variety and richness, but never to the extent that it lessened the expressive power of the object or impaired its utility. This independence, functionalism and lack of ostentation was a direct reflection of the character of our vigorous young democracy.

The Elizabeth R. Vaughan Bequest of American Folk Art is now on exhibit at the Art Institute in Gallery G8. Mrs. Vaughan was the sister of Russell Tyson, Vice President and long time member of the Board of Trustees of the Institute. Her collection is unusual in that it includes not only folk sculpture but the related arts of children's furniture and toys. The original material has been supplemented by a number of fine objects acquired through funds included in the bequest for the upkeep of the collection. This is the first exhibit of its kind in Chicago. It gives Art Institute visitors an opportunity to study at first hand outstanding examples of one of the most significant aspects of our nation's art.

Space permits a detailed discussion only of a few types of objects in the exhibition. This will, however, serve to illustrate the variety, interest and artistic merit that is to be found in American folk art.

Among the first to attract the visitor's attention are the weathervanes. This practical and decorative device is of ancient origin and was well known in Europe in the seventeenth century where its patterns were strictly governed by heraldic and Christian iconography. Early New England churches were therefore adorned with vanes in the form of a cock which reminded the congregation of Peter's denial and warned them not to do the same. Until late in the eighteenth century the subjects of weathervanes remained few, but they gradually lost their traditional meaning and the rooster became as familiar a feature of the farm as of the church. In the nineteenth century the patterns became legion. All kinds of domesticated animals and birds were to be seen on the barns of farming communities while on the seacoast, ships, seagulls, whales and fish were predominant. Weathervanes often served as trade signs, symbolizing the vocation or special interest of the owner.

The early vanes were extremely simple, and usually took the form of stylized silhouettes cut from wooden planks or sheet metal. Of this type, we have a pine rooster and a sheet iron peacock. The later examples are somewhat more detailed and often have hollow bodies made by soldering together two copper sheets previously hammered in relief over wooden templates. The emphasis, however, is still on lively and expressive contours rather than zoological accuracy.

Although most early American craftsmen remain anonymous, a number of nineteenth century carvers are well known. Among these is Samuel Robb, who made our fine cigar store Indian around 1880. He received his early training in the carving of ships' figureheads and the forward stride and windblown drapery of this figure is strongly reminiscent of that



*Cigar store Indian signed by Samuel Robb of New York, about 1880. Such carvings with their original paint and base preserved are extremely rare though many examples of this model were made for distribution in the trade.*

craft. Robb operated a large workshop in New York for over a quarter of a century. He was a prolific as well as skillful workman. Not only did he make innumerable cigar store Indians and other trade sign figures, he carved weathervane patterns, steamboat ornaments, carousel pieces and circus wagons. Among the latter were a large number designed and executed for P. T. Barnum. The amazing career

of this energetic craftsman is an outstanding illustration of American versatility and creative ingenuity.

Another well known figure in American folk art was the Pennsylvania-German, Wilhelm Schimmel. He specialized in ornamental carvings of birds and animals which were popular decorations for the mantelpieces and nick-nack shelves of the day. He possessed a vigorous and uninhibited sense of design. His technique was bold and original, giving his work a feeling of tremendous vitality. After the Civil War he travelled extensively throughout the Cumberland Valley, usually exchanging his work for room and board. Two of his most characteristic subjects, an eagle and a rooster, are represented in the Elizabeth R. Vaughan Collection.

An important part of the Vaughan bequest is made up of children's furniture and toys of the nineteenth century. Except for some of the furniture, a few of the carved wooden toys and examples of Pennsylvania-German certificate illuminations ("Fraktur" work) this section of the exhibit is not so much an illustration of folk art as it is a re-creation of the children's world of the nineteenth century. While most of the toys were probably made in European factories, and are therefore industrial products, they show a good deal of the unpretentious artistic freedom of true folk art. A great deal of their appeal lies in their demonstration of the vast changes that have taken place in our way of living during the past hundred years.

The children's furniture, particularly the chairs, reflect the changing styles from the seventeenth century to the mid-nineteenth. One of the most interesting examples is a sturdy spindled "Brewster" high chair, a rare survival of the "Pilgrim" century. Almost every variety of the Windsor or "stick" chair is shown, which from its beginnings in the early eighteenth century received a peculiarly American development and became the most widespread type for every day use.

ALAN R. SAWYER



"Brewster" high chair. A rare survival of the multiple spindle type characteristic of the "Pilgrim" century.





*Weather vanes from the Elizabeth R. Vaughan Bequest on exhibition in Gallery G8*

## *Exhibitions*

### **Sculpture of the Twentieth Century**

A survey of modern sculpture from Rodin to the present, assembled by The Museum of Modern Art, New York. This exhibition will be seen only in Philadelphia, Chicago and New York.

*East Wing Galleries: Through March 8*

### **English Delftware of the Seventeenth and Eighteenth Century**

This is a special loan exhibition from the collection of Dr. and Mrs. Warren Baker and is the first comprehensive showing in Chicago of this type of early English pottery, painted in blue and polychrome on an opaque white glaze.

*Gallery G15: Opens February 5*

### **Both Sides of American Art**

An explanatory exhibition showing how American art borrows from foreign sources and then incorporates these influences into new and native forms.

*Gallery of Art Interpretation: Indefinite*

### **Landscape Prints**

Woodcuts by leading Japanese artists of the nineteenth and twentieth century.

*Gallery H5: February 20–April 5*

### **Brett Weston**

Unusual photographs of the sea, the mountains, the desert and the forests of California.

*Gallery 5B: Through March 1*

### **Turkish and Italian Velvets**

An exhibition illustrating the influence of the Near East on Italian textile design.

*Gallery H9: Through March 15*

### **Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades**

Long famous in this country and abroad, The Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades was built up by the donors with the definite purpose of presentation to our museum.

*Gallery M1: Indefinite*

### **American Folk Art—Children's Furniture and Toys**

Exhibition of American Folk Art from the Elizabeth R. Vaughan Bequest.

*Gallery G8: Indefinite*

# MEMBERS' CALENDAR

<b>MONDAY</b> 9:30 A.M. Silk Screen Class <i>Ethel Spears</i> 2:00 P.M. Design for Daily Living and 6:30 P.M. by Dr. Watson and Guest Consultants	<b>FEBRUARY 2</b> Silk Screen Class Sabutan Dornbush Dr. Watson	<b>FEBRUARY 9</b> Silk Screen Class Jewelry in The Americas Mildred Othmer Peterson	<b>FEBRUARY 16</b> Silk Screen Class The New Fabrics, Laverne Originals Dr. Watson	<b>FEBRUARY 23</b> Silk Screen Class Margaret Hohenberg Designs for Tomorrow Dr. Watson	<b>MARCH 2</b> Silk Screen Class A Room for Tomorrow Boyd Picking	<b>MARCH 9</b> Silk Screen Class Designing Small Modern Home Addis Osborne
<b>TUESDAY</b> 11:00 A.M. Survey of Art 11:55 A.M. The Key to Our Treasures 2:00 P.M. Members' Studio Mr. Bucher 5:45 P.M. Adult Sketch Class Mr. Osborne	<b>FEBRUARY 3</b> Miró Daniel Catton Rich, Gallery 38 Post Cubist Pattern George Bucher, Gallery 38 Members' Studio Adult Sketch Class	<b>FEBRUARY 10</b> Twentieth Century Sculpture I Frederick A. Sweet, Gallery G52 The Sculpture Show I George Bucher, Gallery G52 Members' Studio Adult Sketch Class	<b>FEBRUARY 17</b> Twentieth Century Sculpture II Katharine Kuh, Gallery G55 The Sculpture Show II George Bucher, Gallery G55 Members' Studio Adult Sketch Class	<b>FEBRUARY 24</b> Archaic Chinese Jades Charles Fabens Kelley, Gallery M1 Chinese Porcelain George Bucher, Gallery M2 Members' Studio Adult Sketch Class	<b>MARCH 3</b> Turkish and Italian Velvets Mildred Davison, Gallery H9 Textiles in Painting George Bucher, Club Members' Studio Adult Sketch Class	<b>MARCH 10</b> Turkish and Italian Velvets Mildred Davison, Gallery H9 Textiles in Painting George Bucher, Club Members' Studio Adult Sketch Class
<b>FRIDAY</b> 10:00 A.M. Adult Sketch Class Mr. Bucher 12:15 P.M. Current Exhibition Promenades 2:00 P.M. Art Through Travel or Art Appreciation 2:00 P.M. Members' Studio Mr. Bucher 2:00 P.M. Design Class Miss Spears 6:30 P.M. Art Through Travel or Current Exhibition Promenades	<b>FEBRUARY 6</b> Adult Sketch Class International Sculpture Dr. Watson, East Wing Galleries Holland to Rural France Dr. Watson Members' Studio Design Class Holland to Rural France Dr. Watson	<b>FEBRUARY 13</b> Adult Sketch Class International Sculpture Dr. Watson, East Wing Galleries Rembrandt to Van Gogh Dr. Watson Members' Studio Design Class International Sculpture Dr. Watson, East Wing Galleries	<b>FEBRUARY 20</b> Adult Sketch Class International Sculpture Dr. Watson, East Wing Galleries Paris Today Dr. Watson Members' Studio Design Class Paris Today Dr. Watson	<b>FEBRUARY 27</b> Adult Sketch Class Glass from Sweden Dr. Watson, Gannan Hall Concepts of Sculpture with Architecture Milton Horn Members' Studio Design Class Concepts of Sculpture with Architecture Milton Horn	<b>MARCH 6</b> Adult Sketch Class The Sonnenschein Jades George Bucher, Gallery M1 Primitive Art in a 20th Century View Point Kathleen Blackham Members' Studio Design Class Boundaries, Scandinavia Addis Osborne	<b>MARCH 13</b> Adult Sketch Class New Paintings Installation George Bucher, Gallery 38 Primitive Art in a 20th Century View Point Kathleen Blackham Members' Studio Design Class Boundaries, Scandinavia Addis Osborne
<b>SATURDAY</b> 1:10 P.M. The Raymond Fund Classes for Children Mr. Osborne	<b>FEBRUARY 7</b> Special Sketch Class 10 A.M. to 12 NOON Holland to Rural France Dr. Watson	<b>FEBRUARY 14</b> Special Sketch Class 10 A.M. to 12 NOON Paris Today Dr. Watson	<b>FEBRUARY 21</b> On the Lookout 1:10 P.M. Paris Today Dr. Watson	<b>FEBRUARY 28</b> Finders Keepers 1:10 P.M. Hi-Ho West Indies Dr. Watson	<b>MARCH 7</b> Look Alikes 1:10 P.M. Boundaries, Scandinavia Addis Osborne	<b>MARCH 14</b> Look Alikes 1:10 P.M. Boundaries, Scandinavia Addis Osborne
<b>SUNDAY</b> 3:00 P.M. Art Through Travel	<b>FEBRUARY 8</b> Holland to Rural France Dr. Watson	<b>FEBRUARY 15</b> Paris Today Dr. Watson	<b>FEBRUARY 22</b> Paris Today Dr. Watson	<b>MARCH 1</b> Hi-Ho West Indies Dr. Watson	<b>MARCH 8</b> Boundaries, Scandinavia Addis Osborne	<b>MARCH 15</b> Boundaries, Scandinavia Addis Osborne

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

<b>MARCH 9</b> Silk Screen Class  Designing the Small Modern Home Addis Osborne	<b>MARCH 16</b> Silk Screen Class  Color Fashion in the Home Margaret Hutchison	<b>MARCH 23</b> Silk Screen Class  Bordelon Designs Samuel Bordelon	<b>MARCH 30</b> Silk Screen Class  Count Your Blessings, Decoratively Gretchen Colnik
<b>MARCH 10</b> London House under the Early Georges Meyric R. Rogers, Gallery L1  History of the Chair George Buehr, Clubrooms	<b>MARCH 17</b> English Silver Helen M. Rogers, Gallery L1  Spanish Furnishings George Buehr, Gallery A15  Members' Studio	<b>MARCH 24</b> Early Spanish Painting Georgia Craven, Gallery 50  Zurbaran and Velasquez George Buehr, Gallery 50  Members' Studio	<b>MARCH 31</b> Late Spanish Painting Patrick Malone, Gallery 50  The Greatness of Greco George Buehr, Gallery 50  Members' Studio
<b>MARCH 13</b> Adult Sketch Class  New Painting Installations George Buehr, Gallery 38  Europe 1952: Chandra to Museum Theresa Randall  Members' Studio	<b>MARCH 20</b> Adult Sketch Class  New Painting Installations II George Buehr, Gallery 40  Lines, Dots and Holes in Painting Kathleen Blackshear  Members' Studio	<b>MARCH 27</b> Adult Sketch Class  New Prints and Drawings George Buehr, Gallery 13  The Eloquence of Poetry Edward Eichenbaum  Members' Studio	<b>APRIL 3</b> Adult Sketch Class  Léger Exhibition Dr. Watson, East Wing Galleries  Monsalvat Dr. Watson  Members' Studio
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# MEMBERS' CALENDAR

<b>MONDAY</b> 9:30 A.M. Silk Screen Class <i>Ethel Spears</i>  2:00 P.M. and 6:30 P.M. Design for Daily Living by <i>Dr. Watson</i> and <i>Gust Consultants</i>	<b>FEBRUARY 2</b> Silk Screen Class  Sabutan Dornbush <i>Dr. Watson</i>	<b>FEBRUARY 9</b> Silk Screen Class  Jewelry in The Americas <i>Mildred Othmer Peterson</i>	<b>FEBRUARY 16</b> Silk Screen Class  The New Fabrics, Laverne Originals <i>Dr. Watson</i>	<b>FEBRUARY 23</b> Silk Screen Class  Margaret Hohenberg Designs for Tomorrow <i>Dr. Watson</i>	<b>MARCH 2</b> Silk Screen Class  A Room for Tomorrow <i>Boyd Picking</i>	<b>MARCH 9</b> Silk Screen Class  Designing Small Modern Home <i>Addis Osborne</i>
<b>TUESDAY</b> 11:00 A.M. Survey of Art  11:55 A.M. The Key to Our Treasures  2:00 P.M. Members' Studio <i>Mr. Buehr</i> 5:45 P.M. Adult Sketch Class <i>Mr. Osborne</i>	<b>FEBRUARY 3</b> Miró <i>Daniel Cotton Rich, Gallery 3B</i>  Post Cubist Pattern <i>George Buehr, Gallery 3B</i>  Members' Studio  Adult Sketch Class	<b>FEBRUARY 10</b> Twentieth Century Sculpture I <i>Frederick A. Sweet, Gallery G52</i>  The Sculpture Show I <i>George Buehr, Gallery G52</i>  Members' Studio  Adult Sketch Class	<b>FEBRUARY 17</b> Twentieth Century Sculpture II <i>Katharine Kuh, Gallery G55</i>  The Sculpture Show II <i>George Buehr, Gallery G55</i>  Members' Studio  Adult Sketch Class	<b>FEBRUARY 24</b> Archaic Chinese Jades <i>Charles Fabens Kelley, Gallery M1</i>  Chinese Porcelain <i>George Buehr, Gallery M2</i>  Members' Studio  Adult Sketch Class	<b>MARCH 3</b> Turkish and Italian Velvets <i>Mildred Davison, Gallery H9</i>  Textiles in Painting <i>George Buehr, Clubhouse</i>  Members' Studio  Adult Sketch Class	<b>MARCH 10</b> Turkish and Italian Velvets <i>Mildred Davison, Gallery H9</i>  Textiles in Painting <i>George Buehr, Clubhouse</i>  Members' Studio  Adult Sketch Class
<b>FRIDAY</b> 10:00 A.M. Adult Sketch Class <i>Mr. Buehr</i> 12:15 P.M. Current Exhibition Promenades  2:00 P.M. Art Through Travel or Art Appreciation  2:00 P.M. Members' Studio <i>Mr. Buehr</i> 2:00 P.M. Design Class <i>Miss Spears</i> 6:30 P.M. Art Through Travel or Current Exhibition Promenades	<b>FEBRUARY 6</b> Adult Sketch Class  International Sculpture <i>Dr. Watson, East Wing Galleries</i>  Holland to Rural France <i>Dr. Watson</i>  Members' Studio  Design Class  Holland to Rural France <i>Dr. Watson</i>	<b>FEBRUARY 13</b> Adult Sketch Class  International Sculpture <i>Dr. Watson, East Wing Galleries</i>  Rembrandt to Van Gogh <i>Dr. Watson</i>  Members' Studio  Design Class  International Sculpture <i>Dr. Watson, East Wing Galleries</i>	<b>FEBRUARY 20</b> Adult Sketch Class  International Sculpture <i>Dr. Watson, East Wing Galleries</i>  Paris Today <i>Dr. Watson</i>  Members' Studio  Design Class  Paris Today <i>Dr. Watson</i>	<b>FEBRUARY 27</b> Adult Sketch Class  Glass from Sweden <i>Dr. Watson, Gamulus Hall</i>  Concepts of Sculpture with Architecture <i>Milton Horn</i>  Members' Studio  Design Class  Concepts of Sculpture with Architecture <i>Milton Horn</i>	<b>MARCH 6</b> Adult Sketch Class  The Sonnenschein Jades <i>George Buehr, Gallery M1</i>  Primitive Art from a 20th Century View Point <i>Kathleen Blackshere, Roberta Randall</i>  Members' Studio  Design Class  Boundaries, Scandinavia <i>Addis Osborne</i>	<b>MARCH 13</b> Adult Sketch Class  New Paintings Installation <i>George Buehr, Gallery 3B</i>  Europe 1950's Chamber to Museum <i>Kathleen Blackshere, Roberta Randall</i>  Members' Studio  Design Class  Europe 1950's Chamber to Museum <i>Kathleen Blackshere, Roberta Randall</i>
<b>SATURDAY</b> 1:10 P.M. The Raymond Fund Classes for Children <i>Mr. Osborne</i>	<b>FEBRUARY 7</b> Special Sketch Class 10 A.M. to 12 NOON  <b>FEBRUARY 8</b> Holland to Rural France <i>Dr. Watson</i>	<b>FEBRUARY 14</b> Special Sketch Class 10 A.M. to 12 NOON  <b>FEBRUARY 15</b> Paris Today <i>Dr. Watson</i>	<b>FEBRUARY 21</b> On the Lookout 1:10 P.M.  <b>FEBRUARY 22</b> Paris Today <i>Dr. Watson</i>	<b>FEBRUARY 28</b> Finders Keepers 1:10 P.M.  <b>MARCH 1</b> Hi-Ho West Indies <i>Dr. Watson</i>	<b>MARCH 7</b> Look Alikes 1:10 P.M.  <b>MARCH 8</b> Boundaries, Scandinavia <i>Addis Osborne</i>	<b>MARCH 14</b> On the Lookout 1:10 P.M.  <b>MARCH 15</b> Europe 1950's Chamber to Museum <i>Kathleen Blackshere, Roberta Randall</i>

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

<b>MARCH 9</b> Silk Screen Class  Designing the Small Modern Home Addis Osborne	<b>MARCH 16</b> Silk Screen Class  Color Fashion in the Home Margaret Hutchison	<b>MARCH 23</b> Silk Screen Class  Bordelon Designs Samuel Bordelon	<b>MARCH 30</b> Silk Screen Class  Count Your Blessings, Decoratively Gretchen Colnik
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## NOTES

### Glee Club Concerts

The Spring Concert of the Glee Club of the School of the Art Institute, a mixed chorus of ninety voices, will be presented on Wednesday, March 11 and Sunday, March 15. Both concerts will be given in Blackstone Hall at 3:15 P.M. The accompanist is Earl Mitchell and Charles Fabens Kelley is the conductor.

### Open Daily

The Art Institute of Chicago, located on Michigan Avenue at Adams Street, Chicago, 3, Illinois, is open daily from 9 A.M. to 5 P.M.; Sundays from 12 noon to 5 P.M. Free on Wednesdays, Saturdays, Sundays and holidays. Admission on other days is 25 cents. Telephone: Central 6-7080.

## THE DEPARTMENT OF EDUCATION

Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

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|-------------|---|
| February 5  | Contemporary Drawing<br>Lecture by Addis Osborne              |
| February 12 | NO LECTURE  |
| February 19 | Sweden Shows the Way<br>Lecture by Dudley Crafts Watson       |
| February 26 | Chinese Painting<br>Lecture by Charles Fabens Kelley          |
| March 5     | Twentieth Century Sculpture<br>Lecture by George Buehr        |
| March 12    | High Spots in Europe 1952<br>Lecture by Huberta Frets Randall |
| March 19    | Modern Art and Nature<br>Lecture by Lester Burbank Bridaham   |
| March 26    | Pictures Are A Language<br>Lecture by Georgia Craven          |

## GOODMAN THEATRE

### Members' Series

According to tradition Elizabeth ordered Shakespeare to write a play showing Jack Falstaff in love. The result is *The Merry Wives of Windsor* which will be presented in the Members' Series in February. The production will open on Friday, February 13, playing nightly, except Mondays, through March first, with one matinee on Thursday, February 26.

John Van Druten's hilarious and romantic comedy, *Bell, Book and Candle*, opens Friday, March 13, playing nightly, except Mondays, through March 29, with one matinee on Thursday, March 26.

Federico Lorca is regarded today not only as the outstanding Spanish playwright but as one of the greatest of all contemporary dramatists. The April production in the series is Lorca's *Blood Wedding*, a play both dramatically powerful and delicately lyrical. It will open on Friday, April 17, playing nightly, except Mondays, through May 2, with one matinee on Thursday, April 30.

### Early Curtain

Members are reminded that the curtain rises at 7:30 on Tuesday nights.

### Children's Theatre

The third production, opening on January 31, is a favorite of children, (and most adults) *Huckleberry Finn*. The dramatization from Mark Twain was made by Charlotte B. Chorpenning, an additional guarantee of excellence. *Huckleberry Finn* will play on Saturday and Sunday afternoons through March 29. There will be a Saturday morning performance on February 7, at 10:30.

The fourth production will be *The Emperor's New Clothes*, a play so loved by children that it has been translated into several foreign languages, even Chinese, and has been performed in many countries. The play will open on April 4 and will be performed on Saturday and Sunday afternoons through May 24. There will be a Saturday morning performance on May 9, at 10:30.



